



VOL. I.

NEW YORK, FRIDAY, OCTOBER 29, 1880.

NO. 39.

CORRESPONDENCE.

Burlington News.

[CORRESPONDENCE OF THE COURIER.]

BURLINGTON, Ia., October 18, 1880.

THE promenade concert given at the Congregational church parlors last week was quite a success. Professor Rogers' playing was very much admired. There are a dash and fire in his playing that lend a charm to whatever he renders. Emma Nelson sang "My Queen" superbly. I never heard her in better voice. She sings with great ease, very correctly, and in an unpretentious manner that wins the approbation of her audience.

Miss Gilbert's "Tarrantelle" was an excellent number, though played through hurriedly. Miss Gilbert has an exceedingly powerful touch and shows excellent training. H. Joy sang a bass solo moderately well only. His voice is better adapted to chorus singing.

Mrs. R. R. Dorr sang a pretty ballad which seemed to please her admirers.

The Misses Kline sang a beautiful duet in their accustomed good manner.

"All the Rage" drew out a splendid audience last week, and made a decided hit. The parts were all admirably taken; and should the company return will get a crowded house.

John T. Raymond played to a good house. The performance was not as satisfactory as heretofore, owing to the fact that they were all tired out.

Charles Forbes and Ben Colton Company played three nights and a matinee to very good business. The company is the best Manager Forbes ever brought here. Little Idalene Colton is truly wonderful. Her natural dramatic ability, for one so young, is surprising. She was frequently encored and has made a host of friends here. Ben Colton, as usual, was excellent and made more friends than ever.

This week "Nip and Tuck" is to be given here by Harry Webber under the efficient management of Gulick & Blaisdell. A big house will greet it.

Next Friday evening Denman Thompson will draw the largest house of the season.

Professor Rogers, I learn, will give an organ recital soon. By the way, I wonder where Mr. Lehr is? and why Mr. Joy was put in his place at the Congregational Church choir? Certainly an ill-advised move, and the sooner Mr. Lehr is replaced the better. MAX.

Savannah Amusements.

[CORRESPONDENCE OF THE COURIER.]

SAVANNAH, Ga., October 25, 1880.

THE amusement season in the theatrical line opened on the 11th instant, with Frank Mayo's excellent company. "Davy Crockett" was given in fine style to a packed house.

Nick Roberts' "Humpty Dumpty" drew large audiences on the 18th and 19th, the inclement weather notwithstanding. Their entertainment is really much superior to any similar variety show given here for years. The orchestra was a relief to theatre goers. Instead of a few picked up home talent, we heard a well organized and well balanced band of ten good players. Their music was no small feature, as was attested by hearty encores of their overtures.

On 21st, 22d, and 23d, the New York Criterion Company gave "Freaks" to good houses, including a matinee on Saturday 23d. I have never witnessed such ungovernable enthusiasm and roars of laughter in any performance in this city. Mary Stuart as *Theodolinda* was perfectly irresistible. Not only were the gallery and family circle fairly convulsed by her inimitable personation, but the staid old dignitaries of the boxes, dress circle and par-

quette. Old and young, from country or town, surrendered themselves to the most spontaneous bursts, and a great portion of the time that the authoress of the seven-act tragedy was upon the scene, nothing of the dialogue could be heard for the shouts of laughter. A very undignified audience, but it could not be helped. As for the writer, who was just up from a severe attack of the "Break-bone," he trusts that the "Freaks" will not return for some time, for a sudden and terrible relapse has set in from the unexpected strain on his sides and diaphragm.

The company was all excellent throughout—the sub-editor of the *Bugle* immense; but *Theodolinda-Olinda-linda*, please don't do so again; but if you must, don't sing "I know not why I love thee." It is too much for sensitive and especially musical natures like mine to bear.

Speaking of music, nothing of interest has happened since my last, if I may except the reorganization of a good choir for the Cathedral, quartet and chorus. I learn that this choir rendered Weber's beautiful mass in G yesterday in a very creditable manner.

A very slow attempt is being made by a local professor to establish a musical institute in the city. The success is very doubtful.

In the present week, Savannah is to have on the 25th, Barlow, Wilson, Primrose and West's Minstrels; 28th and 29th, the Adele Belgarde Company; and on Saturday, 30th, Madame Rentz's Minstrels. All will be liberally patronized, for people are returning from their summer jaunts, business is thriving, and no one seems worried even about the Presidential election, considering that already a settled question. LA SI DO.

By the Waves of the Gulf.

[CORRESPONDENCE OF THE COURIER.]

MOBILE, Ala., October 25, 1880.

THE theatre—the only one here—which was long a disgrace to the city, has recently undergone a transformation, and with a few minor exceptions is now about as cosy and comfortable a place of amusement as can be found anywhere this side of Mason & Dixon's line. You can form some idea of what a dingy and uncouth sort of a place it must have been, when I tell you it was formerly an amphitheatre or circus, the home of sawdust and horse opera. I doubt if this improvement would ever have been thought of, much less made, had there not been some talk of building a new opera house. It would never do to have two theatres here, thought the manager of the present one, and in order to save himself and his pocket he came to the conclusion that an expenditure of a few thousand dollars on his old, rickety theatre would save him, and he accordingly gave orders for the improvement. Now that the improvement has been made, I hear no more talk about a new opera house.

Since my last letter, Mobile has had "Davy Crockett" Mayo, and Barlow, Wilson, Primrose and West's Minstrels. Both played to good houses, the minstrels particularly. There is a kind of fascination about burnt cork that never fails to attract large and appreciative audiences in this city. The "nigger" and his plantation songs and eccentricities are memories of a bygone people never grow weary of seeing enacted.

The sacred concert in Trinity Church, mention of which I made in my last letter, will be given on next Friday night, the 29th. It is to be under the direction of Mme. Kowalewski Portz, assisted by some of the choicest home talent. I understand that two of Mobile's leading organists, Willie Pape and Jno. S. Holmes, will play solos. I hope to be able to give you a full account of this concert in my next.

I regret to announce that the gifted young pianist, Max Brownold, who has been in Mobile so long, and whose playing is so much enjoyed, will not be here this

winter. He will be compelled to remain in Indiana on account of ill health. No one will regret this more than I.

I was pained to hear of the suicide of young Barnes, the organist, at Montreal. He was certainly a gifted young man. His playing, both on the organ and piano, had in it all that genius could impart. I heard him give an organ recital in Montreal a few years ago, and his handling of the large instrument seemed the very perfection of art. What a pity that one so young and beautifully endowed should have come to such a sad end. Success and flattery drove him mad.

I will reserve what trade items I have for my next.

MAGNOLIA.

Milwaukee and Its Music.

[CORRESPONDENCE OF THE COURIER.]

MILWAUKEE, Wis., October 25, 1880.

LAST Friday evening, the old Musical Society gave its first concert of the season, the programme consisting of Raff's symphony "In the Forest," and Dudley Buck's "Golden Legend," now given for the first time since its first performance at the Cincinnati festival in last May. The soloists were Annie B. Norton, of Cincinnati, who sang the part of *Elsie* at the May festival, and who deepened here the favorable impression made there by her pure voice and refined style; Max L. Lane, a new comer here, and a pure and well schooled but light lyric tenor; Bella Fink and Edward Niedecken, two amateurs here, who sustained their parts very creditably.

The orchestra, reinforced by some importations, to take the place of the Heine family, with whom nobody seems to be able to work comfortably, numbered about sixty, mostly good material. There was, of course, some lack of finish, incident to the bringing together of men for a single occasion who are not accustomed to each other, nor to their conductor, and owing also to the great difficulties of the symphony; but, on the whole, the orchestral work was satisfactory, and both that and the chorus singing reflect credit on the performers and on their conductor, Eugene Suening. The whole concert was a genuine triumph.

Conductor Bach has begun his Sunday afternoon concerts at Turner Hall with a better orchestra than he has had heretofore, there being six first violins, four of which are remarkably good, four second violins, three violas, two violoncellos, two double basses and the usual wind. The programme yesterday was popular, the two best things being the overture to "William Tell" and the "Prelude to King Manfred," by Reinecke.

"Professor" Bastou's Colored Jubilee singers gave a concert at the Academy yesterday, of which the only interesting numbers were the plantation hymns, and these were in such a modified form as to retain little of their original character.

The "Banker's Daughter" has had quite a run at the Opera House. I hear the company well spoken of. I was unable to hear it.

There are no important announcements for the present. F.

Amateur Opera in St. Louis.

[CORRESPONDENCE OF THE COURIER.]

ST. LOUIS, Mo., October 25, 1880.

THE past few weeks have been very busy ones for our merchants and managers, owing to the many strangers attracted by the great Fair, which was the most successful held here for many years. The streets were thronged during the day, and at night the theatres, concert halls, &c., were so patronized that standing room was vainly sought for.

The quality of the entertainments given here lately has not been of the highest grade. There have been few con-

certs, and only one week of the "legitimate" in the Shakespearian rendition of Thos. W. Keene, the new tragedian.

Mr. Keene played to good houses, much being due to the excellent way in which he was advertised, and the desire on the part of old playgoers to see a new aspirant for tragic fame, in order to compare his readings with those of some favorite tragedian.

The critics treated Mr. Keene very kindly, and deservedly so, for his rendition of various Shakespearian characters was full of promise, and I believe the promise will be well fulfilled. His progress will be watched with pleasure by the many friends he has gained while in St. Louis.

The coming week John McCullough, the tragedian, is to be at the Olympic Theatre here. He will be sure of good business, being a great favorite with the people of this city.

Of musical entertainments, the best given here in a long time—and I may say the best amateur performance I ever witnessed—was the production of the "Chimes of Normandy," for the benefit of the "Young Men's Hebrew Society." The Epstein Brothers were directors. The performers were nearly all Hebrews, and the large audience was composed mainly of their relatives and friends.

Miss Keiler as *Serpolette*, Miss Sternberger as *Germaine*, and Dr. P. H. Cronin as *Grenicheux* agreeably surprised their friends. To Miss Keiler belong the honors, for, in addition to her well trained voice, which is clear and strong, her acting was superb. This was her first appearance in opera, and she must have given the character and music much study. Miss Sternberger's voice is sweet, but a trifle weak, and affected with the tremolo, or, it was caused by a nervous feeling consequent upon a first appearance before so large an audience. Her acting was very graceful and was much admired. Dr. Cronin's magnificent tenor voice was in good condition, and many complimentary remarks were made upon his singing. He is now St. Louis' favorite tenor.

The chorus was composed of about sixty singers. Their fresh young voices and pretty faces made the chorus much more agreeable than it usually is. They were well drilled and the voices well balanced. Throughout the entire performance encores and flowers were given in profusion. If some of the traveling opera companies would only give operas as complete in every detail as this was and with as fresh voices, opera would gain many patrons, and managers would have no difficulty in filling the house at every performance.

The desire to hear the "Chimes" again, and by the same performers, is so great that it will be repeated for the benefit of the directors, the Epstein Brothers, to whose energy much of the success was due.

None of the traveling concert troupes have reached here yet, and the concert season may be said to be somewhat backward.

On Tuesday next a concert will be given in Carondelet, for the Literary Society, by St. Louis amateur talent. From the names of those who will take part, it promises to be something good. A. N. DANTE.

Newark Gossip and Events.

[CORRESPONDENCE OF THE COURIER.]

NEWARK, N. J., October 26, 1880.

THE musical "quack" is found in nearly all larger cities, and Newark is not exempt from him. He is generally well dressed, wears a "loud" necktie, a "nobby" hat, shoes that come to delicate points at the toes, and his clothes are cut in the latest style. He is always well scented with one of the many perfumes; carries a cane but little larger than a rye straw, the handle of which is composed of some hard substance in the form of a lady's foot or the head of a bulldog. He meets you and is "so busy giving lessons" (in his mind), and always has a roll of music under his arm to indicate his profession. Occasionally one meets him in some of the principal piano warehouses, running off arpeggios on different pianos in the key of D flat major—his favorite key; sometimes he goes into another key, by using the only means he knows of—the dominant seventh. His circulars are to be found in all the principal book and music stores, advertising himself as a pupil of some "royal" conservatory of music, and sometimes referring, "by kind permission," to Rafael Joseffy, Steinway & Sons, Edward Schuberth & Co., while on inquiring of these gentlemen it will be found, perhaps, that they have never heard of such a man. He talks about the works of the great masters, but never plays, excepting to people whom he knows to be no judges; then the number of fantasies and mazourkas of the Ryder and Pattison stamp that he plays is quite astonishing. He builds his reputation, not on his own merits, but by referring to some one else.

It is to be regretted that parents are not more careful in selecting for their children teachers of the best ability

both as players and instructors; for I hold that, as technique is the essential requirement in good piano playing, the teacher should possess this ability in a good degree, and also the faculty of imparting it to a pupil; else the pupil will have little if any knowledge as to the right way of playing the piano.

Joseph Sefton's Rip Van Winkle Company, with Mr. Sefton as *Rip*, appeared at the Park Theatre Friday and Saturday of last week to good houses. Mr. Sefton appeared here before about a year ago at another theatre in the same rôle, and is quite a favorite among many theatre goers; but his support on this occasion was only second-rate. Mary Raymond, who was advertised to appear as *Gretchen*, did not, for some cause or other, present herself, and many were disappointed. Isabella Preston took the part instead, and gave only a fair representation. Harry Wilson's *Derrick Von Beckman* was quite good; but Laura Alberta as *Meenie* was too stiff and stagey to be effective; but as this young lady has been on the stage but a short time, some faults can be overlooked, since it takes time and many public appearances to gain thorough self-control and abandon. Some members of the company did not have their parts well committed, and the prompting was quite observable.

This play is to be given on Saturday evening at the Grand Opera House with Joseph H. Keane as *Rip*. There has been new scenery painted for it at this theatre. The company is said to be a good one.

Last evening (Monday) Goodwin's "Froliques" was greeted at the Park Theatre by a crowded house, N. C. Goodwin appearing in his famous rôle of *Professor Pygmalion Whiffles*. Mr. G. is too well known as a comedian to need any comment here. All the other members of the company acquitted themselves admirably in their respective parts, especially Chas. Bowser as *Major Garroway Bangs* (his original character), and Minnie Clover as *Alice Burville*. This was Miss Clover's first appearance in America, and she became at once a favorite with the audience, and, judging from her acting and appearance, she is destined to become a favorite wherever she goes. The comedy, looking at it from a literary standpoint, does not amount to much, but the jokes are quite original and bright, keeping the audience in continued laughter. It was truly an evening of fun and enjoyment.

The faculty of the Musical Institute, assisted by some outside talent, is to give a vocal and instrumental concert to-morrow (Wednesday) evening at the Park Theatre. The programme is an interesting one, and it promises to be a very enjoyable affair.

The Harmonic Vocal Society, of which Robert Gray is president, and numbering about one hundred and forty members, is to take part in the musical festival to be held in New York in 1881. The society has been rehearsing of late, under the competent leadership of Dr. Damrosch, selections from the "Messiah," and will take up at its next meeting (Wednesday evening) Rubinstein's "Tower of Babel." This is the oldest singing society in Newark, having been in existence over a quarter of a century, and it has done some noble work.

Miss Kingsland, who has already given two interesting entertainments at the Grand Opera House this season, will reappear at Library Hall on Wednesday, Thursday and Friday evenings of this week, when she will introduce her full repertoire of magical illusions and wonders. She will have the assistance of H. C. Williams, a resident of Newark and one of the finest xylophonists in the country. Wherever Mr. W. has appeared he has met with the most hearty reception, and has done much to popularize the xylophone in this city. A. DAGIO.

Richmond Brevities.

[CORRESPONDENCE OF THE COURIER.]

RICHMOND, Va., October 26, 1880.

THE Strategists played to good audiences on the 22d and 23d. From here they went to New York to lay up a week till political excitement subsides.

Ford's Comedy Company opened last night for six performances of the "Naïad Queen" to a large audience, and gave a most miserable performance—a kind of undress rehearsal. Geo. Denham and Misses Backel and Thompson, who are favorites here, did all they could to redeem a poor company. Mr. Ford no doubt thinks anything is good enough for a "Fair" performance, but the theatre-going populace of Richmond will show him that they cannot be duped more than once.

N. C. Goodwin's "Froliques" is booked for November 1 and 2, to be followed by the "Galley Slave Combination."

The New Orleans Minstrels opened last night at the Virginia Opera House to a good house. They gave a fair performance, and will draw well during this engagement.

The musicale of the Mozart Association, at Mozart Hall, was well attended on the 21st inst.

The Mozart Opera Company opened last night with

"Jeanette's Wedding," which was substituted for the ever popular "Pinafore," owing to the non-arrival from Baltimore of Annie Rohemer, the lady cast for *Josephine*. Alice Swain, a lady of rare musical attainments and who never fails to draw here, will play *Josephine* in place of Miss Rohemer during the rest of the engagement.

On November 15 the Julia Rive-King Grand Concert Company will appear. As the membership of the Mozart Association is composed of lovers of good music and good patrons of the companies playing at their hall, I predict a large audience for the company.

Ramos & Moses, music and piano dealers, will exhibit one of Knabe's grand pianos during this week, on which E. A. Ambold will give daily recitals. Daily recitals will also be given on the Estey cathedral organ.

The Great London Circus gave a fine parade this morning, and will have two exhibitions, noon and night, which will be well attended. F. P. B.

Quaker Amusements.

[FROM OUR SPECIAL CORRESPONDENT.]

PHILADELPHIA, Pa., October 27, 1880.

I WOULD have liked in my first letter for THE COURIER to speak particularly of musical matters in Philadelphia; but, if I except the Gerster concert that inaugurated the star course, which you described at the time, relating the great success of the favorite prima donna, we have lately had nothing worth writing about. We look forward with great expectations to a future "star" concert, of which I may be able to send you before you go to press the *compte-rendu*, at which Joseffy, the celebrated pianist, will play, assisted by the Germania Orchestra, one of the best in the city.

The Academy is closed, but the other theatres display remarkable activity. At the Walnut, where Lotta has just finished a very successful three weeks' engagement, Rice's Bijou Comic Opera Company is giving two operettas by Alfred Cellier—"The Spectre Knight" and "Charity Begins at Home." If these operettas do not meet with as much success as they did last year in New York, it is due to the fact that the orchestra is weak and that all of the best artists have left the company except Miss Carrie Howard and Mr. McCollin. This deficiency caused considerable disappointment to the large audience which was present on the first night. The new Chestnut Street Opera House is filled every evening with large audiences who evidently appreciate "Around the World in Eighty Days," with its gorgeous costumes, magnificent scenery and new mechanical effects. Mlle. de Rosa received on her first appearance a most enthusiastic welcome.

"One Hundred Wives" is still the attraction at the "Arch." It is handsomely put on the stage, and has proved a success.

An operatic burlesque, entitled "The Magic Slipper," is represented at the Park, by a company which has for its leading attraction, Little Corinne, a child actress six years of age, who plays most acceptably the part of *Cinderella*. If little Corinne is not overworked before she arrives at maturity, she will make her mark in the profession. Mr. and Mrs. George Knight received a hearty welcome at the "Chestnut" last week in their play of "Otto." At the same theatre on Monday last, a large audience greeted Sol Smith Russell in "Edgewood Folks," the new four-act comedy by J. E. Brown. Mr. Smith, as usual, kept the audience in a roar of laughter while he was on the stage. The other rôles were well handled, and the scenery deserves a word of praise.

At the "Walnut" next Monday, Leavitt's English Burlesque Company will take the place of Rice's; and on Monday, November 8, "Deacon Crankett," a play which met with so much success in New York, begins at the "Chestnut."

We naturally look forward to the engagements of Sarah Bernhardt and of the Mapleson Opera Company as the leading dramatic and musical events of the season.

J. VIENNOT.

Choirs and Concerts in Elmira.

[CORRESPONDENCE OF THE COURIER.]

ELMIRA, N. Y., October 26, 1880.

THE first public rehearsal of St. Patrick's Church choir on Thursday evening, October 14, was to all appearances a financial success. The performers were all amateurs, but they acquitted themselves one and all very creditably. Especially good was the tenor solo from Rossini's *Stabat Mater*, "Cujus Animam," sung by W. Newcomb. His voice is clear, even and emotional, and of good compass. His phrasing was rather imperfect, and his enunciation of the words insufficient. The bass solo, "Arm, arm, ye brave," sung by Mr. Leonard, would have been still more enjoyable had he tried to sing his words more distinctly. Miss Noble, the leading soprano, has a good promising voice, worth cultivating. The concert

closed with the Kyrie, Gloria and Credo from Haydn's Third Mass. This mass, which is a difficult one to execute, ought not to have been attempted by the director, unless the choir could have been augmented by a chorus of at least fifty more voices. The choir did nobly under the circumstances, and is deserving of praise and encouragement from the congregation and the public in general. Mrs. Leonard, the organist of the church, made a good accompanist, but the organ was a little too loud at times, and the constant use of the 16 foot pedal diapason was wanting of good judgment. Mr. Leonard, who has been the director of music of this church for some time, has gone to reside in New York city.

The first dime concert of the season, took place at the Park Church last Thursday evening, October 21. The auditorium was well filled, and the concert gave good satisfaction. The programme was as follows:

1. Piano solo, "Overture to Egmont".....Beethoven
2. Part song, "Spring".....Smart
3. "The Life Boat".....Russell
4. Duet, Barcarolle.....Neuland
5. "Barbara Frietchie".....Sloan
6. Piano solos... { a Rondo in E flat.....Hummel
 b Waltzes.....Schubert
7. "Che Gioia".....Mattei
8. Duet, "I feel thy angel spirit".....Hoffman
9. Organ solos... { a Bridal Song.....Jensen
 b Sanctus from "Messe"
 Solenelle.....Gounod
10. Four-part glee, "Humpty-Dumpty".....Caldicott

Mrs. Gibson acquitted herself, as she always does, very creditably, delighting all with her sweet voice. She was loudly encored. Mrs. J. K. Chadbourne, formerly of Scranton, Pa., made her debut before an Elmira audience that night. The hearty applause which she received must have convinced her, that she had gained the good will of our music-loving people. She responded to an encore with "Come in, and shut the door." Mr. Racklyeft's voice was at its best, and he sang his solo with good taste and style. It was rather unfortunate for Messrs. Racklyeft and Parmenter that the music for their vocal duet failed to reach here in time, the one copy being necessary for the accompanist. This should serve as a warning to singers to commit their pieces to memory, and not rely upon the music too much. Mr. Dickinson's piano selections were, with one exception (Schubert's Waltzes) the same as played by him at his last recital two weeks ago, and of which I spoke at that time. Of the two organ pieces the Bridal Song was the most pleasing of the two. The tempo was a trifle too quick, and in consequence some of the passages sounded indistinct and blurred. The two quartets did not sound well. The parts did not harmonize and blend well together, and how could they? Two or three rehearsals will not accomplish this. No matter how good each individual singer may be, the ensemble must be carefully rehearsed; particular attention must be paid to the phrasing, shading and to the pronunciation of words.

A very successful concert was given by the Sängerbund of this city on Monday evening, October 25, at the Academy of Music. This society will celebrate its twenty-fifth anniversary the coming year. Due preparations will be made in time to celebrate this event by a "Sängerfest," to which all the neighboring societies will be invited to participate. I shall not go into details about last night's concert; the frequent and hearty applause must have shown the performers that their efforts were duly appreciated. I give you herewith the programme:

1. Overture, "Leocadia".....Auber
Orchestra.
2. Chorus, "Wie hab ich sie geliebt".....T. Möhring
Sängerbund.
3. Cachouca Caprice.....J. Raff
Wm. Cramer.
4. Soprano solo, from "Linda".....
Mrs. Gibson.
5. Quartet (vocal), march.....Vogel
6. Chorus, "Die Welt ist so schön".....C. Fischer
7. Selections from "Fatinitza".....Suppe
Orchestra.
8. Alpine Valley, with violin obligato.....Robyn
Mrs. Gibson and C. T. Hall.
9. Piano solo, "Adrienne," polka caprice.....
Wm. Cramer.
10. Bass solo, "My Queen's Health".....A. Pease
S. Racklyeft.
11. Chorus, "Abendfeier".....C. Kreutzer

Mr. Diller, the new organist of Trinity Church, gave his first recital at that church on Monday evening, October 25, to a very select and appreciative audience. I heard from very good authority, being unable to go myself, that Mr. Diller is a superior performer on the organ, and that he played his selections with good taste. He showed good judgment in feasting his hearers at his first recital with popular and pleasing selections, leaving the more difficult works of Bach, Mendelssohn and others for some future time. He was ably assisted by Mrs. W. O. Bump, who sang Gounod's "There is a green hill far away" and a duet with Mr. La France.

The first dime concert of the season, under the auspices of the Y. M. C. A., will take place this evening. Wm. C.

Sesqui-Centennial Music.

[CORRESPONDENCE OF THE COURIER.]

BALTIMORE, Md., October 25, 1880.

NEVER has Baltimore had such gala days, as the ones just past, October 11 to 19 inclusive. The people seemed wild in their enthusiasm. Never in the annals of Baltimore has such a demonstration taken place. The musical part of the programme was as follows:

On the first day at the Schuetzen Park the following were unexceptionably rendered by the combined German musical societies.

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|------------------------------|-----------|
| Coronation March..... | Meyerbeer |
| Fifth Regiment Band. | |
| Ossian Chorus..... | Beschmitt |
| "Star Spangled Banner"..... | |
| Male Chorus, with Orchestra. | |
| "Maryland, My Maryland"..... | |
| Fifth Regiment Band. | |

On the second day the Maryland Historical Society gave an entertainment at the Academy of Music, showing by tableaux the advance of Baltimore since 1730. The orchestra, which was an exceedingly good one, was under the leadership of Prof. Rosewald, and gave the following selections:

- | | |
|------------------------|-----------|
| Gavotte, Louis XV..... | Lee |
| La Belle Amazon..... | Loeschorn |

The last but not the least on the programme was "The Star Spangled Banner." The solo parts were sung by Mrs. Ida V. Pacette, T. S. Watts and John Schomann, with a male chorus by the Liederkranz Singing Society. The Maryland Historical Society is an honor to Baltimore, and the president, J. H. B. Latrobe, father of the Mayor of Baltimore, has worked steadfastly and earnestly in its interests, and with success.

The proprietors of the Sun paper, A. S. Abell & Co., wishing to bring the festivities to a close with a gift from them in the shape of a musical treat, engaged the Seventh Regiment Band, of New York, for four concerts, Monday, October 18 and Tuesday, October 19—afternoon and evening.

The American, Charles C. Fulton, proprietor, not wishing to be outdone by its neighbor, called on the Fifth Regiment Band, of Baltimore, and secured its services to give four concerts at the same time, so that when one band stopped the other commenced. The Seventh gave the following for its first two concerts. The third and fourth were nearly a repetition of the first two.

AFTERNOON PROGRAMME—Part I.

1. March, Seventh Regiment, N. G. S. N. Y.....Wernig
2. Overture, "Jubel".....Bach
3. Song, "Waiting".....Millard
(Cornet Obligato by Wm. Lehmann.)
4. Waltz, "Mon Reve".....Waldteufel
5. Grand Selection from "Carmen".....Bizet

Part II.

6. Grand March from "La Fille du Tambour Major" (new).....Offenbach
7. Galop, "Tout a la Joie".....Fahrbach
8. Cornet Solo, "The Lost Chord".....Sullivan
9. Reminiscences of Scotland.....Godfrey
(Obligato by Wm. Lehmann.)
10. Polka, "Bonne Bouche".....Waldteufel

Part III.

11. Quickstep, "Popular Airs".....Wiegand
12. Polonaise Militaire.....Chopin
13. Waltz, "Les Sirenes".....Waldteufel
14. Hungarian Dance, "Czardas".....Hasselmann
15. National Airs.....C. W. Wernig, Conductor

EVENING PROGRAMME—Part I.

1. March, "Festival".....Bial
2. Overture, "William Tell".....Rossini
3. Grand Air from "Mignon".....Thomas
(Clarinet Obligato by J. Drewes.)
4. Galop, "Champagne".....Wiegand
5. Grand Selection from "Fatinitza".....Suppe

Part II.

6. March from "The Royal Middy".....Genée
7. Waltz, "Tres Jolie".....Waldteufel
8. Fackeltanz in B flat.....Meyerbeer
9. Bolero, "Io Son La Rosa".....Mariani
10. Invocation to Battle, from "Rienzi".....Wagner

Part III.

11. March, "Alexander".....Unrath
12. Valse, "Pandekten".....Gungl
13. Grand Selection from "Aida".....Verdi
14. Galop, "Admiration".....Wannemacher
15. Popular Airs.....C. W. Wernig, Conductor

I will not give you my opinion as to which was the best band. Suffice it to say, that both played admirably. On the last night—Tuesday, October 19—the American engaged Levy, the great cornetist, who played with his usual brilliant execution, "Killarney," "Sweet By and By," "Leviathan Polka," "Sweet Sixteen Waltz," "Coming through the Rye," "I Won't Go Home till Morning," "Last Rose of Summer," "Dixie," "Yankee Doodle," "Maryland, My Maryland" and "The Star Spangled Banner." Through an error, I can hardly think it was intentional on the part of either of the leaders, a singular thing happened. Mr. Lehmann, of the Seventh, played a cornet solo and was applauded. At this moment Mr. Levy appeared on the balcony of the American building, and then a tremendous applause ensued. Mr. Levy, stepping forward, commenced playing the "Sweet Sixteen Waltz,"

but, at the same time the Seventh Band struck up, and of all the discords and deafening sounds it was the worst. Levy held out to the last, the Seventh, after a while, stopping. To use Mr. Levy's own words, "Rather than allow himself to be so interfered with, he would have blown out all the lights on the City Hall." It is certain that the applause was meant for Mr. Levy, although Mr. Lehmann is a fine cornet soloist and played his selections with considerable exactness. Still, he was new to Baltimore; and, Levy being an old favorite, the people wanted him.

The Seventh will always receive a hearty welcome in Baltimore whenever it may find it convenient to come here. The Fifth Regiment Band played the following selections at its two first concerts:

AFTERNOON PROGRAMME—Part I.

1. "Star Spangled Banner".....
2. Overture, "Semiramide".....Rossini
3. Grand selections, "Jerusalem".....Verdi
4. Valse, "The Osmanly".....Lanner
5. Fackeltanz.....Meyerbeer
6. Grand selection, "Fatinitza".....Suppe

Part II.

7. March, "Maryland, My Maryland".....Itzel
8. Clarinet solo, "Stabat Mater".....Rossini
9. Sig. Andrea Coda (formerly soloist of Marine Band at Washington and of Contorno's Band, New York).
10. Overture, "Masaniello".....Auber
11. Grand selection, "Un Ballo in Maschera".....Verdi
12. Valse, "Talisman".....Lanner
13. Song without words, "Spring Song".....Mendelssohn
14. Galop, "Turque".....Polac-Daniels

EVENING PROGRAMME—Part I.

1. March, Bombardon (from the "Golden Cross").....Brüll
2. Overture, "Crown Diamonds".....Auber
3. Potpourri, "A Musical Tour Through Europe".....Conradi
4. Valse, "Sympathetic Tone".....Gungl
5. Overture, "Franz Schubert".....Suppe
6. Song without words.....Schultz-Schuerin

Part II.

7. Overture, "William Tell".....Rossini
8. Grand selection, "Faust".....Gounod
9. Potpourri, "Offenbachiana".....Conradi
10. Gavotte, "Secret Love".....Resch
11. Overture, "Two Blind Men of Toledo".....Mehul
12. Galop, "The Fun".....Kiesler

Gau's French Opera Company has been among us, and given two operas—"La Fille du Tambour Major" and "Giroflé-Girofla." The company was a good one, but I have seen better. Miss Albert has a sweet, sympathetic voice, and uses it advantageously. Her acting of the different rôles was exceedingly clever. If Mr. Gau should bring another company to this city, let him prevail upon his artists to dress with moderation on the stage, or else they will play to empty benches. The dressing of Miss Albert was the talk of the city. I write this in all friendliness to Mr. Gau and the artists of his company.

At the Academy of Music, October 19 and 20, Alvaro M. D. Homes' new opera, "The Mystic Light; or, Hallow Eve," was given. The cast was only a moderately fair one. The music of the opera is borrowed, unceremoniously borrowed, from several standard operas. For instance, the principal tenor solo is taken from the opera of "Maritana," viz., "Of fairy wand," &c. (solo and duet between Don José and Maritana).

Attractions this week are as follows:—Academy of Music—Leavitt's Grand English Opera Burlesque Company. Ford's Opera House—"Galley Slave." Albaugh's Holiday Street Theatre—Maggie Mitchell. Kerman's Monumental Theatre—"Crime of Poverty" and variety. Front Street Theatre—"That Boys of Dan" and variety.

R.

Matters at Home and Abroad.

[CORRESPONDENCE OF THE COURIER.]

NEW YORK, October 27, 1880.

SO called popular concerts have done much towards cultivating if not elevating the musical taste of the general public. The success that has attended such concerts has proved how greatly they were needed. In London, Paris, Berlin and New York, large audiences are gathered together every night in the week to listen to works of a classical, semi-classical and light character, by means of which the claims and worth of each can be weighed and adjudged by all those who frequent these concerts. Perceiving the prosperity of concert halls run on this plan in the great metropolitan cities of the world, provincial towns have commenced to imitate the good example set, with what results can almost be foretold. One of the most recent cities in which a series of popular concerts have been inaugurated is Marseilles. The programmes will include both classical and modern compositions. The originator of the movement is said to be Monsieur Reynaud, conductor of the orchestra of the "Circle Artistique." He will be the director of the new society. The concerts will be given in the large Valette Theatre, which can accommodate some 4,000 hearers. So goes the "divine art," increasing in importance and power.

The intercourse of nations has produced what are

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called "cosmopolites," who are supposed to have no preference for any country or its customs—their native one not excepted. Sometimes, however, people of the same nationality form associations in a foreign country, which having done, they set about excluding everything not proceeding directly from individuals of their own nationality. An illustration of this is presented in St. Petersburg, which city is very soon to have an Israelitish theatre, in which will be represented only dramas and operas by Jewish authors. Such a scheme, thoroughly well carried out, may produce good results, because of its very exclusiveness. But, as a rule, the narrower the course of action is, the less general good will be attained. Isolation means partial impotence.

One of the pleasantest things in this selfish world of ours is to see the existence of cordial relations between workers in the same art arena. A certain amount of jealousy and selfishness may be very necessary wherewith to secure the comfort, if not happiness, of the individual; but after thus much has been conceded, much can be done in various ways for the benefit of others by those whose feelings are as kindly as their talent is great. The death, at Bologna, of the famous tenor, Ivanoff, has proved how much good feeling exists that is not generally known until brought to the notice of the public by some grave event. Sir Michael Costa, now advanced in years, has undertaken the journey from London to Bologna, called there for a sad office, that of being testamentary executor of Ivanoff, of whom Costa was a very dear friend. It is not the trouble attending such a journey that is only to be taken into account, but the risks to health and life that have to be hazarded, especially great to a person of Costa's age. But true friendship is always unselfish, if love is not.

The value of theatre orchestras and the desirability of them, has been the subject of much discussion in most civilized countries. In two of the most frequented comedy theatres in Paris the small orchestras have been suppressed, and, from all appearances, the public, instead of complaining, have felt grateful to those who have thought of and taken active steps in bringing about this change. It rightly believes that, rather than to have the ears lacerated by horrible sounds, it is far better during the *entr'actes* for the spectators to listen to the quiet and general chatting of those around and about them. At least, the journals report that public opinion has arrayed itself on the "no orchestra" side. An Italian journal also discusses the matter now under consideration, and says that "the music in theatres in Italy is similar to that which passes as such in France, first, for the ugliness of the pieces selected; and, secondly, for the often infamous execution of the same. The public has its ears stupefied and pained beyond measure by frightful sounds; yet we do not believe that it would tolerate a spectacle without music of some kind. Among us, then, who will have music at any cost, serious provision should be made not for the suppression, but for the best possible improvement of our theatre orchestras." All of this bears directly upon our city theatre orchestras, which are, to say the least, very incomplete, besides being very mediocre in quality. No wonder that those who can leave the auditorium during the intervals between the acts, and only resume their places when the curtain goes up and the talking recommences. No doubt the future will bring about some kind of a change; but omniscience alone could say when and how. Let it be understood and confessed that a change is needed, and a forward step has been made.

I spoke in my last of the attempt that had been made at the Alhambra, London, to present to the public a parody of Boito's successful opera, "Mefistofele," and the desire to adapt to this parody the music of "Petit Faust," Herve. This scheme, however, was nipped in the bud from an unexpected source. Glancing through a foreign journal yesterday, I was much amused to read that a parody on "Aida" had actually been represented at the Garibaldi Theatre, Treviso. The words are the product of Eugenio Torzi and the music has emanated from the pen of Pompilio Sudessi. The words contain some few real hits, and the music is very well written; so says the local *Gazette*. It may appear strange that such a monstrosity should have succeeded, but that it did succeed seems to have been undoubtedly the fact. Nevertheless, it seems highly probable that those who applauded the parody would also appreciate the original. A caricature is always welcomed by some people. For my own part, I care not to have masterpieces desecrated for the sake of the few laughs obtained at the expense of a large and tender veneration felt for everything great and noble. *Pourtant, chacun à son goût*, to use a French saying.

After death comes honor, *i. e.*, for men of genius. Some few gifted men are very fortunate in receiving the appreciation and reward due them while they are alive, as witness

Wagner; but an exception of this kind fully proves the rule. Berlioz was never appreciated by the public during his life, and is now only beginning to be honored by music lovers generally throughout the world. I mention the great French composer here because I see that in a public reunion held in the City Hall of Côte Saint André (Isère), the native city of Hector Berlioz, a committee has been appointed having in view the erection of a statue to the illustrious French master. Of course, to appoint a committee is a very easy matter; more difficult, however, is it to obtain the means to erect a statue. Nevertheless, the interest exhibited thus far is evidence of a growing love for one of the most remarkable orchestral writers who have ever lived.

The subject of trade unions has been copiously discussed, but not so greatly as that of mutual aid societies for artists, musicians, literary men, &c. Recently, a new society has been founded in Paris which should have its like in all civilized nations. It is a society for mutual aid among artists, &c., and bears the excellent name *Arti et Amicitie*. The real aim of this new institution is the foundation of a rural retreat for the repose of all men who cultivate the sciences, arts and literature. Among the founders of this praiseworthy society are many eminent French names: Meissonnier, Garnier, Gérôme, &c. The benefit to be derived from the successful establishment of an institution, managed according to the proposed plan, will go unquestioned even by casual readers and thinkers, and, of course, to none more deeply will the scheme appeal than to those who are art workers, or whose sympathy is with the same. America is probably too young to appreciate fully the importance and benefits to be derived from a society founded on the plan indicated above, or, if not this, her artists, &c., are struggling for momentous individual interests now, and therefore have no time or inclination to unite and discuss the advisability of following the laudable example set by their older and farther advanced Paris *confrères*. Time alone will force the issue now seemingly far off.

Discoveries of ancient things have become a labor of love, and the valuation of them something uncommon. General di Cesnola's collection of antiquities at the Metropolitan Museum of Art, Cleopatra's Needle, which is to be erected almost in front of that building, &c., &c., all go to prove the truth of the assertion made in the foregoing sentence. A musical discovery has been made in Greece, on the Athos mountain. It is a manuscript of the sixteenth century, which contains ten popular songs, written with the notes that were used at that time in religious verse. This manuscript will prove a valuable one for future reference by musical historians. As such its discovery will be welcomed.

Not quite two weeks from to-day (on which the last performance of Maurice Grau's French Opera Company is to be given) the City of Churches will be afflicted by the persistent Soldene Opera Comique Company, which is announced to open at the Park Theatre on November 8. All those who occupy front pews in the most fashionable churches of Brooklyn will be pressed to attend the opening performance, no regard being paid to age, quantity of hair on the male biped, &c., &c. This godly attendance will help somewhat to keep within reasonable bounds the suggestive actions of the naughty members of the troupe. The Presidential election will be over by the time specified, so that "political churchmen" will have no earthly excuse for not putting in an appearance at the great mouth—no, I mean at the open show. Tickets will be given free to members of religious corporations.

Apropos of the illness or indisposition of Campanini and Miss Cary, it seems as if from the very outset of the season Mapleson is to have trouble again with his singers. This is the more vexatious because the bank-book of the manager is touched, and the opera-going public disappointed. But Mapleson's artists are not the only ones unfortunately placed *hors de combat* for the present, as I read in a foreign paper that this is an unfortunate season for artists, as they are dying, or are ill, or some kind of misfortune happens to them. For example, the prima donna Ernestina Robiati, who was engaged for Torino, whilst descending from a carriage, dislocated a foot, on account of which she was forced to keep in doors for some time, and lost thereby her engagement. The baritone Barbieri has also lost an engagement made for San Carlo, Lisbon, having fallen ill on the way while traveling there, on account of which he had to remain at Marseilles. So Campanini and Cary have miserable company, if it be in foreign lands.

The conundrum asked now by everybody, both great and small, is, Whether there is no more Manhattan Beach for Levy, the cornetist; or whether there is no more Levy for Manhattan Beach? Truly a momentous and tormenting query. Gilmore, no doubt, has possession of the secret key which alone is able to open the complicated lock. I advise all of your readers to either write to or person-

ally see the celebrated bandmaster about the matter. Happy Mr. Gilmore if this advice is taken!

A similar question to the above might be propounded: Of what use an orchestra without a conductor, but of what use a conductor without an orchestra? Might not the orchestra get along without the conductor, if once started?—but how would it be possible for the conductor to get along without the orchestra, even if he were started—for Tartarus? Notwithstanding this the conductor acts like an autocrat, and the orchestral performers like—well, I will let each reader draw his or her own comparison, and I will draw here the signs which always have a welcome look—*Finis*.

CHRONICLER.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...On Tuesday last, October 26, an enjoyable affair occurred at the factory of Odell Brothers, organ builders, of this city. The large organ just completed for St. Charles Borromeo Church, Brooklyn, was opened, and from 2 to 5 o'clock a goodly number of persons listened to the various organists who had accepted the invitation sent them to be present. The instrument is a noble one, and possesses the numerous excellent qualities which have made the organs built by this firm famous. The action is made in the most substantial manner, and is eminently satisfactory, while the tone of the various registers can, without scruple, be said to show the greatest possible skill and success in voicing. The instrument has three manuals, and is complete in every respect as far as it goes.

...The organ possesses only little interest for most people outside of the duty it performs in churches as a part of the service. An idea of its value, aside from its use in accompanying wretched hymn tunes, &c., never, for a moment, breaks in upon the minds of purely devout worshippers, and the various registers it contains are lost upon ears which look upon badly harmonized tunes as the highest music in the world. And yet, upon such unappreciative hearers, the "king of instruments" seems destined to waste its majesty and wonderful capabilities, while the piano, infinitely more confined in its expression, is continually made to appeal to musically cultivated ears, in almost every concert which takes place anywhere. The fact is a sad one, but, nevertheless, a fact. The organ's "fixedness" is its worst foe. It cannot be moved about as can the piano, and thus its availability is narrowed.

...Very little trashy music is written for the organ. If what is written is not very interesting or highly original, it always displays more or less technical knowledge, which is not always a characteristic of vocal or piano compositions. No doubt, to most persons, organ music appears a little dry, because it appeals to the intellectual rather than to the sensuous faculties. When organ composers try to be merely pleasing, their music is generally rapid and undignified, mainly because the character of the instrument is opposed to the merely pretty. Nevertheless, only few organ writers know how to make use of the full capacity of the instrument, but seem to restrict themselves to what is sober and has been sanctioned by custom. The modern organ is capable of producing such excellent orchestral effects, that most of the old class of works require to be specially registered if it be desired to preserve and reproduce the effect of the piece originally intended by the composer. Good organists often commit grave errors in this direction.

...To attempt to judge J. S. Bach as a musician without a thorough knowledge of his organ works is absurd. Bach was an organist *par excellence*, and it might, with a sort of foundation, be said that his sacred works and also most of his piano compositions are constructed after the manner and style of his organ pieces. The same complicated part-writing is seen to exist in all, his piano fugues do not materially differ, only in scope, from those written for the organ, while his sacred works teem with counterpoint of the most interesting and broad character. Thus Bach, the organist, must be conceded the first place; then, afterwards, Bach, the clavichordist and vocal composer. Very few musicians know well the eight volumes or so of organ compositions which the great genius under discussion left behind him. The reason for this seems a simple one, considering that the instrument for which they were written is not always available, and when the instrument is, the good player required is lacking. Thus Bach's organ works are likely to remain somewhat less known than his piano works, because of the difference and availability of the means necessary to their respective executions. Real musical culture is scarce even at the present day.

...Dominicetti's opera, "Il Lago delle Fate," has been represented at Varese with much success. The execution of the work was not of the best.

...There are now in Milan several eminent artists, among whom are the tenors Tamagno, Barbacini and Bolio; the baritones Aldighieri and Moriami, and Stella Bonheur, who is to sing in "Carmen" at the Dal Verme.

FOREIGN NOTES.

...Minnie Hauk has been engaged to sing "Carmen" and "Mignon" at Nice.

...When last heard from Carlotta Patti was giving concerts in India and en route to Egypt.

...At Nice has been founded a new choral society called "The Echo of Nice."

...Ponchielli's "Gioconda" will be certainly represented in Vienna the coming spring.

...At Verviers, a theatrical journal is published called *De Mi, Sol*.

...The rumor of the death of the tenor Michot is contradicted. It was a bad joke of a certain French journal.

...The new theatre of Lavens has been baptized: "Social Theatre of Beneficence."

...At Vienna a new comic opera by Johann Strauss, entitled "The Lace Handkerchief of the Queen," will soon be produced.

...At Leipzig is announced the early publication of a new musical journal, with the title *Musikalisches Centralblatt*. The editor, Seitz, affirms that his journal will not be the organ of any party.

...A few days ago, at Leipsic, there was a reunion of German musicians. Thirty-five local associations were represented by proper deputies. The number of members in the general association is about 6,437.

...At Nyni Nowgorod, during the celebrated fair, there were this year operatic performances given. The two operas which obtained the greatest success were "Alda" and "Faust," interpreted by Nadina Boulitschoff, soprano, and the tenor Orloff.

...The second volume of the "Supplement" to the "Universal Biography" of Fétis, written by A. Pongin, has recently been published. This volume commences with the word Holmes (Augusta) and closes with the word "Zaigli." The book has 691 pages.

...A posthumous symphony, by Georges Bizet, entitled "Rome," was given for the first time a few days ago at the Concert Populaire. The opening movement is tedious, but the *scherzo andante* and *finale* are both original and interesting. The work was favorably received.

...In return for the degree of Doctor of Music which was lately bestowed upon him by the University of Breslau, Johannes Brahms has dedicated to the University a composition in which the ways of students are the motive. It will be played under the composer's direction at Breslau on the 4th of next January.

...The Berlin correspondent of the *London Times* says: "A concert has been given here by Emma Thursby, an American vocalist of very high promise. A very large and appreciative audience was present. The critics aver that further study and experience only are necessary to justify the highest hopes of Miss Thursby."

...The *Cronica de la Musica* laments the decadence of the Spanish lyrical theatres and species of *zarzuela*. According to this valuable periodical, Spanish librettists only translate indecent French *vaudevilles*, and the best Spanish composers value lightly their reputation and accommodate themselves to put an accompaniment to such trash.

...The director of the Orpheum, Paris, desiring to give a vigorous impulse to the Orfeonic and instrumental art, has conceived an attractive combination, by which the musical societies will be able to have great advantages. Every evening a musical society will be called to perform something. A permanent jury will take annotations about each society, and at the end of the month will be distributed some medals. Every three months a grand "festival concert" will bring together the rewarded societies in order for them to contend for the "grand prize" of the Orpheum.

...Matilde de Castrone Marchesi, the celebrated singing teacher, has published the records of her life in a little volume, which also contains a part of contemporaneous musical history. She was born at Frankfurt, on the Meus, in 1826, and had for teacher first Felice Romani, afterward Nicolai and Manuel Garcia, brother of Viardot. She sang for the first time at Frankfurt, her native place, and, afterwards went to Paris, where she commenced her brilliant occupation as singing teacher, which she then continued, and now continues, with so much success in Vienna.

...Offenbach had a taste for magnificence, and liked truth in the material order of things. It was his cherished ambition to found a theatre in which there would be no shams. After the war he realized his wish, and was ruined by it. La Gaité was his Abbotsford. Stage accessories in Gounod's "Jeanne d'Arc," "La Haine," of Sardou, and "Geneviève de Brabant," were what they professed to be. In a short time the manager had to liquidate and to sell his stage accessories at a loss of 87 per cent. He with difficulty met the demands of his creditors, and he would have been obliged to pass through the Bankruptcy Court if his wife had not placed in his hands a treasure she had hoarded unknown to any one. A very large number of persons believed he had the evil eye, the terrible *jettatura* of the south of Italy. The well known poet and critic, Theodore de Banville, is said to have always

carefully avoided mentioning the name of M. Offenbach in any of his articles, for fear of evil consequences.

...The crown offered by the City Council of Cremona to Ponchielli has the laurel leaves of silver and the sticks of gold. Two branches are bound by the coat of arms of Cremona in brilliants and rubies. The rich gift was accompanied by the following inscription, dictated by the keen Stefano Bissolati: "To thee, who by the original and powerful harmonies contained in the 'Promessi Sposi,' 'Lituanii,' and 'Gioconda,' has increased the glory of Italian music, adding honor to the country of Claudio Monteverde and Ruggiero Manna, thy fellow citizens offer this crown, being proud of thy not transitory fame."

...Recently," says the Vienna correspondent of the *Globe*, "Miss Kellogg was singing the part of *Philine* in 'Mignon,' where, in the second act, she has to open several billets. One of these missives proved to be an eloquent letter of eight pages from a marquis who has long been in love with her, in which he once more pressed his suit in burning accents. This pretty ruse was crowned with success, and now it is an open secret that the great American artist has given her hand and heart to the lover who has wooed her ever since the early spring."

...The *London World* says: George Henschel has made many friends in this country, who will be glad to hear that, although he intends returning to America in a fortnight to fulfill a number of engagements, his permanent home will be London. He sings this week at Leeds and on the 22d inst. at a concert at Brighton, after which he instantly leaves for Queenstown, en route for New York, where he is announced to sing on November 4—rather a tight fit—at a concert of the Oratorio Society. He has then a number of engagements in the States up to the month of May, when the first grand festival, of four days' duration, will be held in New York under the conductorship of Dr. Damrosch. By the end of May Mr. Henschel will be in Boston, to be united in matrimonial bliss to the charming Miss Lillian Bailey, and with her he hopes to arrive for the month of June in London, where he will settle down permanently.

...The science of statistics is the most curious occupation that modern civilization boasts. A frequenter of the Paris Theatre has calculated the exact time necessary to the representation of the principal grand operas of the current repertoire, when the intervals between the acts are understood to be in regular proportion. The longest of the grand operas is "William Tell," which lasts 4 hours and 50 minutes. After it comes "Roberto il Diavolo," and the "Regina di Cipro," which both last 4h. 45m.; the "L'Africaine," 4h. 40m.; "Faust," "L'Amleto" and "Huguenots," 4h. 30m.; "L'Ebre," 4h. 25m.; "Carlo VI." and "Le Prophete," 4h. 15m.; "Giuletta and Romeo" and "Alda," 4h.; "Carmen," 3h. 40m.; "Paul and Virginie," 3h. 35m.; "Mignon," 3h. 30m.; "Ballo in Maschera" and "Favorita," 3h. 25m.; "Barbieri" and "Crown Diamonds," 3h. 15m.; "Queen of Saba" and "The Pearl of Brazil," 3h. 10m.; "Masaniello" and "Il Trovatore," 3h.; "Fra Diavolo," 2h. 50m.; "Martha," "Freischütz," "Dinorah" and "L'Ombra," 2h. 45m.; "Lucia," "Mireille" and "La Fille du Regiment," 2h. 40m.; "Traviata," "Rigoletto," "Sonnambula" and "Don Pasquale," 2h. 30m.

BRIEF PERSONAL MENTION

ALBANI.—Emma Albani has been the recipient of the greatest eulogiums in the English newspapers for her singing at the Gloucester Festival.

BIGLIANI.—Bigliani is the name of a young cantatrice, pupil of the Milan Conservatory, who has just now made her debut at Lendinara, in the part of *Adalgisa*, in "Norma," obtaining a very great success.

BRUCH.—The celebrated orchestral director Max Bruch, is reported to have married Clara Fuezck, a celebrated German singer.

COLONNA.—Emma Colonna has had a great success in Faust, at Teramo.

DAVISON.—J. W. Davison, formerly musical critic of the *London Times*, has determined to write the recollections of his life.

GRISWOLD.—Miss Griswold, the American soprano who recently carried off the first prize at the Paris Conservatoire, has accepted an engagement for the Paris opera.

MAZURETTE.—S. Mazurette, of Detroit, was recently presented with a gold-headed cane by his friends and pupils. The cane was suitably engraved.

MAZZOLI.—The renowned baritone Mazzoli is reported to have become insane. The report is founded on fact.

MEDICA.—The baritone, Michele Medica, who the past year sang at the Scala, Milan, recently died at Valenza, after two days of illness, of an attack of fever.

MORIAMI.—At Cremona, in "Gioconda," the baritone Moriame is conceded to have had a great success, and to have created the part of *Barnaba*. The local press praise his singing with the greatest warmth.

PATTI.—The tour of Adelina Patti in Germany will commence early next month, probably from Stoccarda.

RUBENSTEIN.—The indefatigable Anton Rubenstein has finished a new symphony.

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

... "A Test of Honor" is said to be a forthcoming play by Anna Dickinson.

... "Bigamy," a new play by Mrs. Ettie Henderson, is shortly to be produced.

... "Needles and Pins," a new comedy by the author of "Lemons," is in rehearsal at Daly's Theatre.

... The last performance of "A Baffled Beauty" at the Park Theatre was given on Monday evening.

... The last performances of "An American Girl" at the Fifth Avenue Theatre are given this week.

... Since the production of "The Guv'nor" at Wallack's Theatre the demand for seats has been enormous.

... Lillian Spencer will appear as *Norah Kavanagh* in "Norah's Vow" at Haverly's Fifth Avenue Theatre November 1.

... A large sale of tickets for Gilmore's grand military concert at the Twenty-second Regiment armory on Tuesday evening, November 9, is reported.

... The *Theatre* says that Dion Boucicault has been engaged by the Messrs. Gatti to play at the Adelphi and write plays for that theatre for several years to come.

... Ada Cavendish finished a successful engagement at the Windsor Theatre, in this city, on Saturday night. On Monday she was booked for Carli's Opera House, New Haven, for two nights.

... Liberati, the cornet soloist, returned to this city this week, after his long engagement at the Chicago Exposition, where he has been playing to the largest audiences ever assembled in that city.

... To-morrow night at the closing performance of "An American Girl" in the Fifth Avenue Theatre, Fanny Davenport is to have a benefit and a double bill will be presented, "An American Girl" and "Leah, the Forsaken," in which Miss Davenport has never been seen in this city.

... The *Herald* says: Rudolph Aronson is busily engaged in preparing a full repertoire preparatory to his resumption of the baton at the Metropolitan Concert Garden, which will probably take place in the spring. Meanwhile he is also making extensive arrangements to supply a high order of music for the forthcoming ball season.

... Charles E. Dobson and E. Clarendon Dobson gave their second banjo concert on Monday night at Chickering Hall before a fairly large audience. They were assisted by Annetta Keenan, soprano; Professor Rosse, violinist; James Harton, baritone; Mary Volkner, contralto, and D. Herbert Jeffrey, tenor. The Dobsons were recalled after each banjo solo.

... The reopening of the new Princess Theatre, London, will take place to-morrow the 30th inst. The play to be represented will be "Hamlet." It will be played for a few nights only, the intention being to give a series of representations of plays of Shakespeare, with probably "Richelieu" and one or two other modern plays, in all of which Edwin Booth will appear.

... On Thursday afternoon a benefit was given at the Madison Square Theatre to Nelson Waldron, the constructor of the double stage invented by Steele Mackaye. The company from Wallack's Theatre, the Madison Square Theatre, and the Kate Claxton Dramatic Company participated in presenting parts of "As You Like It," "Hazel Kirke" and "The Two Orphans." C. W. Couldock recited "The Vagabonds." The working of the double stage was also shown to the audience.

... It is understood that the frequenters of Manhattan Beach will not have the pleasure of listening to Mr. Levy next season. It may be stated on the authority of the great cornet player himself that he has already signed a contract for another Coney Island resort at the moderate salary of \$550 per week besides his expenses. It is to be hoped that this simple statement will not induce unemployed young men to begin to practice on the cornet or any other wind instrument. In this connection it should be stated that Mr. Levy had a great success at the Baltimore celebration last week.

... Of the reappearance in Boston of T. Adamowski, the violinist, which took place at the third entertainment of the Roberts Lyceum course in the Boston Music Hall on October 19, the *Boston Herald* has the following: "Mr. Adamowski has not been heard here since his return from Europe, and his selections were justly and generously applauded. His interpretation of the 'Fantaisie Caprice,' by Vieuxtemps, left nothing to be desired; the beauty and purity of the tones, the admirably perfect technique and the manly grace of the performer, alike arousing the enthusiasm of the audience to a thrice-repeated recall. The Wieniawski 'Polonaise,' given as an encore number, and the Spohr 'Scherzo' and Raff 'Cavatina' were alike meritorious. Mr. Liebling surprised even those familiar with his appearance in this city. The 'Hungarian Fantaisie,' by Liszt, exhibited this artist at his best, and the brilliant success attending its performance fully warranted the determined recall, which was responded to by a beautiful interpretation of a Chopin 'Nocturne.'"

The Musical Courier.

A WEEKLY PAPER

DEVOTED TO THE INTERESTS OF THE

Piano, Organ & Musical Instruments Trades.

SUBSCRIPTION.

(INCLUDING POSTAGE, INVARIABLY IN ADVANCE.)

Yearly - - - - - \$4.00
Single Copies - - - - - Ten Cents.

NEW YORK, FRIDAY, OCTOBER 29, 1880.

This journal, as its name purports, will represent intelligently and from an independent standpoint the great manufacturing interests of the piano, organ, and general musical instrument trades. It has no partisan aims to subvert, and it will give the news and all fresh and interesting information that may be of value in its line. It will broadly cover the interests of both manufacturers and dealers, and with its frequent issue must serve as the best and most important medium for advertisers.

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Communications on all trade matters are earnestly solicited. Address

HOWARD LOCKWOOD, Publisher,

P. O. Box 3893. 74 DUANE STREET, NEW YORK.

Western Office: 8 Lakeside Building, CHICAGO, ILL. P. G. MONROE, General Manager.

Philadelphia Office: No. 407 Walnut Street. JULES VIENNOT, Gen'l Manager.

WILLIAM E. NICKERSON - - - - - EDITOR.

NOTWITHSTANDING the existence of a very large export trade in organs and an unprecedented home demand, it is alleged that the price of these instruments remains so low as not to afford the manufacturers a moderate profit on their capital. The reason for this anomalous condition of the trade is to be found of course in the large number of persons in the business of manufacturing and the eager desire of each to undersell the other. One result is inevitable—the weakest manufacturers will break down after a year or two and drop out of the business, and then those who remain will reap larger profits for a time by way of compensation.

THE piano trade is characterized just now by a temporary lull consequent on the seething political excitement. Very few dealers came to the city this week except such as live near at hand and could easily return home in time to vote. Orders from dealers at a distance are said, however, to have come in moderate numbers if not in abundance, and there is a good, steady retail trade with city folks returning from the country preparing household arrangements for the winter. But there is nothing like the rush that prevailed at this time last year. It is worthy of remark in this connection, that trade in general is said to be much less affected in the Eastern than in the Western States by the political excitement.

THE two most notable theatrical events of the week are the reappearance of Clara Morris on the New York stage and the arrival of Sarah Bernhardt. Hardly had the curtain fallen on the first performance in this city for several years of the greatest living American actress, when the ship conveying the greatest living French actress dropped anchor in New York harbor. Miss Morris began an engagement on Wednesday evening, at Abbey's Park Theatre, as *Alix* in the "Countess de Somerville." Of her acting it is not necessary to say anything more than that it was as natural, as graceful and as full of force as when she was last seen by New Yorkers. The support was good, but it naturally suffered by comparison with the acting of the star; and it was a memorable scene enacted when, on Thursday evening, Mlle. Bernhardt appeared at the Park Theatre to witness the performance of *Alix*. Her entrance, which occurred just after the curtain fell on the first act, was the signal for rapturous applause, ending finally in vociferous cheering. And it was the occasion, also, of similar applause when Miss Morris made her appearance at the beginning of

the second act—applause which was brought to a climax when the French actress, with an impulse alike womanly and artistic, joined in by clapping her delicate, gloved hands.

Pipe Organ Trade.

ODELL BROTHERS have just completed a large organ for the Church of St. Charles Borromeo, Brooklyn. It has three manuals of a compass of 58 notes (CC to A), and a pedal keyboard of 30 notes. The great manual contains the subjoined registers: Grand double open diapason, 16 ft.; open diapason, gamba, clarinet, flute and trumpet, 8 ft.; principal and harmonic flute, 4 ft.; twelfth, fifteenth and sesquialtra (3 ranks). The swell manual contains a bourdon, 16 ft.; open diapason, salicional, stop diapason, oboe and corneopon, 8 ft.; fagura and flute traverse, 4 ft.; piccolo, 2 ft., and cornet (3 ranks), besides a tremulant. The solo manual has the following stops: Open diapason, dulciana, keraulophon, melodia, clarinet and tuba cornet, 8 ft. (the last voiced to a pressure of 10 inches); violina and flute d'amour, 4 ft., and flageolet, 2 ft. The pedal organ has four stops—a grand open diapason, grand bourdon and trombone, 16 ft., and a violoncello, 8 ft. The couplers are swell to great, choir to great, swell to choir, great to pedal, swell to pedal, and choir to pedal; also a patent reversible coupler between the manuals to draw and indraw the swell to great. There are two composition pedals acting on the great and two on the swell registers. The "tuba cornet" on the choir has the builder's patent tubular pneumatic action attached to it. The swell corneopon is a stop of considerable power. The dulciana and keraulophon on the solo organ are exquisite specimens of voicing, the scale being even and pure from the bottom notes to the top. The instrument will remain a fine specimen of Odell Brothers' skill.

—Henry Erben is building a fair-sized organ for a Roman Catholic church in Albany, and has a large number of organs to tune, overhaul and repair.

—Hook & Hastings, Boston, have recently secured contracts to build both a church and chapel organ for St. Francis Xavier's Church, of this city. These instruments will cost some \$20,000 or \$25,000. They will both add much to the great reputation which this firm already enjoys throughout the country.

"Le Beau Nicolas."

A NOTABLE Paris attraction is a comic opera by MM. Leterrier and Vanloo, called "Le Beau Nicolas." A pleasing libretto, charming music by M. P. Lacomme, and good acting were so many promises of success, for the authors of "Jeanne, Jeannette et Jeanneton," and "Le Beau Nicolas" is certain to remain during the winter on the boards of the Folies Dramatiques. The plot is a very merry one. The Sénéchal of a small town in Roussillon, under Louis XVI., being much annoyed at having no children, although married for many years, has sent his wife to Palestine on a pilgrimage to implore from Heaven the favor of an heir. But pending the return of the Sénéchal's lady he has prohibited all marriages. Just as the lady's return is announced, and the Sénéchal is going to grant the impatient youths permission to marry, the news is received that the vessel on board of which his wife was returning has been seized by pirates. The Sénéchal makes a general levy of all the men of the country to go and deliver his wife. Captain Flamberge, his chief in command, obtains permission to marry before going to war, but his intended bride, Camille, who dislikes him, runs away with another lover, young Pastorel, and Captain Flamberge starts in chase. But in the meantime all the village girls are in despair—the young fellows are all gone; only one is left, and that is Crique, the small miller, who has been refused for military service on account of his diminutive stature. Crique who was laughed at by all the girls except Rosette, the shepherdess, becomes a general favorite; being alone, he is considered the handsomest, but unfortunately Camille, who is concealed in the mill, receives the visit of Pastorel, who has deserted the army and brings her man's clothes to enable her to escape with him. When she leaves the mill in the graceful attire of a conscript, all the village lasses, taking her for a stranger and one of better appearance than Crique, prevent her going away by many attentions. Crique is no longer the cock of the walk—he has to give away to the young stranger, to the Beau Nicolas. Captain Flamberge is in search of the deserter. Crique, to avenge himself, points out the Beau Nicolas as the culprit, and Camille, to save her sweetheart, acknowledges having deserted. In the third act every difficulty is settled. The Beau Nicolas resumes the attire of her sex. Captain Flamberge begins to think that he is rather old to marry such a young wife, and, as the Sénéchal's wife has escaped the pirates, Camille and Pastorel, Crique and Rosette and the other engaged couples have permission to marry. "Les Couplets de P'tit Pierre," sung by Mme. Dharville, "Le Madrigal," by M. Montaubry, were both encored. In the second act Mme. Simon-Girard had to sing three times "La Fille à Jean-Pierre," and in the third act the talented singer had to sing four times "La Fille du Sabotier d'chez Nous." The scenery is very agreeable, the ladies' costumes charming and those of the men comic without being grotesque.—Herald.

NOTES AND ACTIONS.

...Last week Karl Fink's wife presented him with twins.
...E. J. Albert, of Philadelphia, was here on Wednesday.
...E. B. Jewell, of Rome, N. Y., was in this city on Thursday.

...A. M. Bronson, of Susquehanna, Pa., was here on Wednesday.

...S. Tower, of Cambridgeport, Mass., was in New York on Monday.

...Jacob Zech, piano manufacturer, of San Francisco, Cal., has been sued.

...Mr. Dutton, of Dutton & Sons, Philadelphia, was in this city on Wednesday.

...John A. André, musical instrument dealer, of Pottstown, Pa., died last week.

...Mr. Denton, of Denton & Cottier, Buffalo, N. Y., arrived in this city on Monday.

...James Lewis, music dealer, of Springfield, Mass., has formed a copartnership under the firm name of Lewis & Park.

...Horace Waters & Co. now have the exclusive agency of the Shoninger organs for the States of New York, Pennsylvania and Vermont.

...A. C. Potter, of Iowa, was in New York on Thursday. Mr. Potter is going shortly to Los Angeles, Cal., where he will open a music store.

...Charles S. Fischer, assignee of Horace Waters & Sons, has paid all the creditors of that firm in full with interest. A fact creditable alike to assignors and assignee.

...At the third entertainment of the Roberts Lyceum course given in the Boston Music Hall on October 19, S. Liebling played on a Henry F. Miller grand piano.

...Wm. Steinway is once more at his post in Steinway Hall, looking somewhat pale, after his severe attack of rheumatism, but better than his numerous friends expected.

...On account of illness and to the regret of his admirers, the concert at which Rafael Joseffy was to play on Wednesday evening in Philadelphia, had to be postponed until next week.

...The second annual exhibition of the Philadelphia Society of Artists, will open on Monday, November 1, with a promenade concert by the Germania Orchestra. These concerts will take place every Thursday afternoon, and are always attended by the *élite* of Philadelphia.

The Arrival of Sarah Bernhardt.

THE French steamer *Amérique*, which brought Sarah Bernhardt to this country, arrived at quarantine early on Wednesday morning, and, about 11 A. M., the wonderful little actress, clinging to the arm of M. de Bebian, the agent of the French line, set her gaitered feet for the first time upon New York soil. The *Amérique* had been met down the bay by the little steamer *Blackbird*, conveying Manager Abbey, representatives of the press and deputations from the French societies of this city. One of the latter presented Mlle. Bernhardt with a porcelain plaque painted to represent her artistic career and set round with cut flowers, in accepting which she made the following little speech:

"MESSIEURS—Je suis terriblement émue de l'accueil que je trouve parmi vous—tellement émue, en vérité, que je ne trouve pas autre chose à dire que 'merci.' Tout ce que je puis dire est de vous promettre de faire tout ce que dépend de moi pour donner raison à l'enthousiasme que vous me montrez; et je vous assure—je crois pouvoir vous assurer—que je réussirai. J'avais un joli mot à dire, mais je suis trop émue. Je vous le ferez dire pour moi. Merci."

From the pier she was driven in Mr. Abbey's carriage to the Albemarle Hotel. In the afternoon she visited Booth's Theatre and admired its internal appearance and proportions. Later she was driven through Central Park with her agent, Mr. Jarrett. On Thursday night she went to the Park Theatre to see Clara Morris play *Alix*.

NEW PATENTS.

No. 233,130. Pianoforte Action.—Hellmuth Kranich and Jacques Bach, New York, N. Y.

No. 233,147. Mechanical Musical Instrument.—Isaiah M. Furbish, Augusta, Me., assignor to William H. Johnson, Melrose, Mass.

No. 233,273. Apparatus for use in Theatrical Performances.—George Oliver, London, England.

No. 233,274. Apparatus for use in Theatrical and Gymnastic Performances.—George Oliver, London, England.

REISSUE.

No. 9,412. Piano Case.—George Woods, Cambridgeport, Mass. Original No., 200,850, dated March 5, 1878.

TRADE MARKS.

No. 8,056. Piano.—J. Estey & Co., Brattleborough, Vt. "The words or word-symbols 'Gate City.'"

...The 276th concert of the Milwaukee Musical Society was given at the Academy of Music, in that city, on last Friday evening, with the assistance of Annie Burt Norton, of Cincinnati, who appeared as *Elise* in Dudley Buck's "Golden Legend." Raff's symphony, "In the Forest," was also performed.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

Louis P. Goulland, Boston.

1. Happiness.....(song).....W. J. D. Leavitt.
2. When Gentle Winds (duet—soprano and contralto).....Schumann.
3. Prière du Matin.....(piano).....Streabog.
4. Beautiful Spring.....H. B. Gray.

No. 1.—The presentation of the ideas in this song seems to be somewhat crude, but, upon the whole, it is better than the average song received, although nothing bordering on originality is evident. The accompaniment exhibits some skill. The proofs have been wretchedly read, numerous mistakes having been overlooked. Compass, D flat to A flat as preferred.

No. 2.—A not very skillful arrangement for two voices of the favorite little piece in Schumann's album for young pianists, entitled "The Happy Peasant," which has the chief melody in the bass. The two parts sing sometimes bare fifths, which produce an unpleasant effect.

No. 3.—Only a sweet and simple little strain, which will please players of a tender age. It is a trifle monotonous.

No. 4.—As the work of a lady amateur composer it will doubtless be well received by her friends, but musically, it has no value. It displays a lack of primary knowledge. Mistakes are apparent.

S. T. Gordon & Son, New York.

1. The Sword and Law are One Again (song and chorus).....H. P. Danks.
2. Campaign March and Chorus.....Wm. Disch.
3. For Hancock True and English Too.....J. L. Kaufman.
4. Lady Dah.....(comic song).....
5. The Brave Boys in Blue.....(song).....G. Lupton.
6. General Hancock's Victory March.....W. A. Fallman.
7. General Garfield's Campaign March.....E. Mack.
8. Concert House Polka.....John Joseph.
9. Ophir, Grand March.....H. N. Sawyer.
10. Potpourri, Boccaccio.....W. A. Fallman.
11. Potpourri, "La Fille du Tambour Major".....

No. 1.—A plain, singable melody, with a very plain and easy accompaniment. The chorus is quite well harmonized. For what it pretends to be it should have a fair sale.

No. 2.—The march is passable, especially the middle section in C major, but the chorus part is very poor, not so much, perhaps, because of the music as because of the utterly wrong accent of the words, which are almost impossible to be sung as set. Mistakes are not lacking.

No. 3.—All that need be said of this song is, that Mr. Kaufman has arranged the popular melody of "Nancy Lee" to words of a rather "red-hot" kind. Democrats will, no doubt, take to the arrangement very kindly.

No. 4.—Reviewed in the issue of THE COURIER for September 3. The edition is tolerably correct. Such pieces generally gain a large sale.

No. 5.—The intention of the composer may have been excellent, but he has sadly failed in giving a true accent to his words. The piece can scarcely be sung as it is written, and if sung would not make much effect.

No. 6.—Altogether a very passable march, being, at least, quite correctly written and the ideas fairly effective. No doubt it will sell after the campaign is over.

No. 7.—Easier than the preceding march, and the subjects of a more commonplace kind. Like all such pieces it has three sections, each in a different key.

No. 8.—Reasonably well written and pretty enough to appeal to the ears of the general public. Similar pieces abound in abundance, among which this one will stand well.

No. 9.—A lively and taking march, the subjects of which will please, if they are more or less commonplace. It will serve well for marching purposes, and is suitable for band arrangement. Several misprints remain uncorrected.

No. 10.—A better potpourri than the average. The themes follow each other nicely and are arranged with care. By this means most of the popular and taking airs in the opera can be learned, and the opera itself be proportionately enjoyed when it is heard in its completeness on the stage. There is no difficulty presented in its nineteen pages, although some errors have been overlooked.

No. 11.—This potpourri prettily presents the favorite melodies in Offenbach's last operatic success in New York, "La Fille du Tambour Major." Those who have heard the work will be pleased to get such an arrangement as this one, if only to revive the recollection in their parlors of what they have seen on the stage. What was said of the preceding piece may be said of this one: it presents no difficulty but some misprints and errors have been passed over in the proof reading.

The Sternberg-Wilhelmj Combination.

ALBERT WEBER who bids fair to win renown as an impresario as well as a piano manufacturer has effected a combination of Constantin Sternberg, the justly celebrated Russian pianist, August Wilhelmj, the famous violinist, and Letitia Fitch, soprano, who will shortly take the road and give concerts with the aid of Gotthold Carlberg's orchestras in the chief cities of this country. Such a brilliant combination cannot fail of success, of which in fact a harbinger is given by the number of valuable offers of engagements already pouring in on Mr. Weber. The route has not yet been definitely fixed.

Two Steinway Hall Concerts.

THE concert given on last Thursday evening, October 21, at Steinway Hall, was excellent in many respects. The audience was large, and was composed of the best and most appreciative class of people. Marie Schelle, a débutante, sang a concert aria by Mendelssohn, Schumann's song "Er, der Herrlichste von allen" and Franz's song "Er ist gekommen." In each of these she exhibited admirable qualities, and won for herself a high place in the estimation of her listeners. She sang with little effort and graceful repose, qualities often so conspicuously absent in the general vocalist. She possesses a fine mezzo soprano voice, as fresh as sweet, and sings with a true intonation. She displayed a good method, and more than ordinary musical intelligence. Altogether, she can be considered a superior artist, and will be a welcome addition to the concert stage. Franz Rummel played the Grieg concertos in A minor, Schubert-Liszt's grand fantasia "Der Wanderer," and a fantasia on Hungarian airs. In all of these works he was more than ordinarily successful, and, although his old mannerisms were in some degree noticeable, they were not so disagreeably prominent as formerly. His execution is now vigorous, delicate and precise. The Grieg concert was a true success. He was received with much warmth by the audience generally. Adolphe Fischer, the violoncellist, rendered Servais' "Lestocq" fantasia, a "nocturne" by Chopin, and a "tarentelle" composed by himself. Mr. Fischer's playing was undoubtedly a great treat, as he is an artist of the highest order. His tone is round and pure, and, technically speaking, he can perform anything. The orchestra, under the direction of W. G. Dietrich, performed the "Euryanthe" overture and Rubinstein's dance music in "Feramors." It did very well in both these selections, but in accompanying the concerts it often sent forth too much tone-power.

The second concert by the same performers was given on the following Saturday evening, with the addition of Sam Franks, violinist. The audience was again large and select. Miss Schelle selected for her pieces an aria by Rossi, "Ah! rendini quel core," and Mendelssohn's "Lithanisches Lied" and "Durch den Wald." These works did not serve as well to display her numerous excellent qualities as those sung on the Thursday evening previous, but it was evident that her voice was more than an average one, and could be listened to with real pleasure. She was again extremely well received, and can be certain of a warm welcome whenever she appears. Mr. Rummel played Beethoven's E flat concerto, a nocturne and polonaise by Chopin, and Liszt's E flat concerto. The last work was most satisfactorily performed; the others, however, really well. Adolphe Fischer played Saint-Saens' F major "Romanze," Massenet's "Air de Ballet," Popper's "Papillon," and a "Romance" of his own handiwork. In these various pieces he exhibited the taste and execution of a true artist, the "Papillon" being especially well conceived and treated. Mr. Franks, who made his début, displayed more than ordinary ability, and executes difficult passages with much ease. He has a good style and plays with much earnestness. His interpretation of Corelli's "La Folia" (variations serieuses) was marked by all of these qualities. The orchestra, as at the former concert, was led by Mr. Dietrich, and gave Gluck's "Iphigenie in Aulis" overture, and accompanied generally in good style. Both concerts were much above the average entertainment given.

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended October 26, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	26	\$1,600	..	....	*10	\$500
Bremen.....	25	1,200	..	....	..	..
Bristol.....	1	200	..	....	..	..
British North America.....	1	100	..	....	..	..
British West Indies.....	..	..	..	....	2	50
Glasgow.....	3	575	..	....	..	..
Hamburg.....	4	350	..	....	..	..
Liverpool.....	36	1,662	3	\$1,800	..	..
London.....	16	870	1	800	*125	1,500
Rotterdam.....	..	..	1	700	..	..
Totals.....	112	\$6,557	5	\$3,330	137	\$2,050

* Orguinettes.

IMPORTS.

Musical instruments, 232 cases.....value. \$26,243

EXPORTS FROM BOSTON.

For the week ended October 22, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Australia.....	5	\$240	..	....	..	..
British West Indies.....	..	..	6	\$4,500	..	..
England.....	66	6,294	..	....	..	..
Totals.....	71	\$6,534	6	\$4,500	..	..

IMPORTS.

Musical instruments.....value. \$1,100

....The Weber piano was used at an entertainment at Frobisher's College of Oratory on Thursday evening.

The Death of Harry Beckett.

HARRY BECKETT, well and favorably known as the leading comedian at Wallack's Theatre from 1873 until the close of last season, died in London on Friday last from inflammation of the bowels. He was a native of England, and after having played in the provinces came to this country in 1868 as a member of the first troupe which Lydia Thompson brought to this country, and made his appearance at Wood's Museum on Broadway, last year converted into Daly's Theatre. After a short season there he played with the company at Niblo's Garden and a summer season at Wallack's. A tour of the country followed, after which he returned to London. Lester Wallack having detected rare comedy powers in his acting of *Blue Beard*, persuaded him to join the Wallack company, and he made his first appearance in comedy on September 30, 1873, when he played the part of the wheelwright in Sothorn's play, "Barwise's Book," in company with Sothorn, Gilbert, Polk, Holland and Effie Germon. He made no notable impression in this play, because the part was really of small importance, but shortly afterward as *Tony Lumpkin* in "She Stoops to Conquer" he made a very great hit, and next as *Bob Acres*. He played through the seasons of 1874, '75, '76, '77, '78 and '79. He was the original *Harvey Duff* in the "Shaughraun," and the *Buster* in "Forbidden Fruit." His unctuous voice, his mobility of feature, his grotesque but always artistic by-play, and his cleverness in intonation, joined to his thorough conception of the humorous in life, made his success as pronounced as that of any comedian since the days of Burton. He never played in London until after leaving this country at the close of last season. When taken sick he was playing in Boucicault's "Bridal Tour." His purpose in leaving New York was to have his children, a boy and girl, educated in England. He was much esteemed by his professional brethren.

Gabler's Factory Burned.

LAST Sunday afternoon, about one o'clock, smoke was seen issuing from the windows on the fifth floor of Ernst Gabler's piano factory in East Twenty-second street. The building was five stories high, with a frontage of seventy-five feet, and extended through to Twenty-first street. The fifth floor, where the fire was first discovered, was used as a varnish room; the fourth for "bellying;" the third for case making; the second for finishing, and the first for office and warehouses.

Henry Schall, the private watchman, discovered the fire by the smell of smoke, and warned some plumbers who were working in the building. By the time the men reached the street, smoke was pouring from the windows of the fourth and fifth stories. Fire engines were soon on the ground, but owing to the high wind which was blowing, and the inflammable material stored on the three upper floors, the fire could not be controlled, and second and third alarms were sent out, and brought a large number of engines to the scene. The wind was so high that it was difficult to throw streams as high even as the fourth floor. The flames spread, and volumes of black smoke poured out of all the upper windows. A ladder was raised to one of the windows in order that a hose might be sent up. The flames immediately wrapped around the upper part of the ladder, and burned the ladder in two. A piece of the ladder fell and struck the captain of an engine company, injuring him severely. Chief Bates, who superintended the working of the fire department, seeing that some extraordinary efforts were necessary to save the factory, and perhaps the whole block, issued special calls for powerful engines, and ordered the Siamese nozzle to be used. By this device two engines are made to feed one nozzle. This, however, did not prove strong enough, and a double Siamese was put on. This throws the water of four engines, and takes twenty men to handle it. In less than an hour from this time the fire was under control.

The building was insured for \$16,000 and the stock for \$33,000. Mr. Gabler is thereby secured from other loss than such as must result from loss of time. To a COURIER reporter Mr. Gabler said, he had a large number of pianos stored in the old factory on the opposite side of the street.

"Then the fire will not materially affect your trade?"

"Oh, no I could furnish from two hundred to two hundred and fifty pianos at very short notice. You see I have been getting ready for a good fall trade, and I had pianos stored out."

"What do you intend to do?"

"I shall have the factory rebuilt right away. The two lower floors are all right, it is only the three upper floors that are gone. It ought not to take over five weeks to finish them."

"Do you intend having them built in the same way as before?"

"Yes, I have been paying these insurance companies money now since 1854. In that time, counting interest and all, I have paid them some \$80,000. I think the least they can do is to build up my factory as good as it was before."

....O. S. Burr, of the Loring & Blake Organ Company, was at Steck's warehouses in this city on Thursday. Mr. Burr says there is plenty of business but little profit in the organ trade just now. A rise of prices is devoutly hoped for.

HOME NOTES.

....Ravelli, the new tenor, is gaining in critical as well as popular favor.

....A Grand Opera House has been projected in Washington, D. C.

....Leavitt's Opera Burlesque Company appear this week in Baltimore.

....Rudolph Bial gave a grand concert at Koster & Bial's concert hall on Sunday evening.

...."Boccaccio," at the Grand Opera House, will probably be followed by "Fatinitza."

....Dudley Buck's opera, "Deseret," is performing at Haverly's Brooklyn Theatre this week.

....Thomas' orchestra performed Brahms' Second Symphony at the Metropolitan on Thursday night.

....The Rivé-King Concert Company dedicated a new music hall at Waltham, Mass., on October 19.

...."Cinderella" continues to draw well at Booth's Theatre, and will be continued through next week.

....Florence Copleston is announced to give a series of piano recitals in Steinway Hall, on November 9, 16, and 23.

....The Soldene Opera and Opera Comique Company sailed from Liverpool for New York on Wednesday of last week.

....Rice's Surprise Party appeared in "Revels," a song and dance extravaganza, at Haverly's Fourteenth Street Theatre on Monday night.

....The last concert at the Metropolitan Concert Hall by the leading artists of Maurice Grau's French Opera Company was given on Sunday evening.

...."Boccaccio" has continued another week at the Grand Opera House, and Jennie Winston in the title rôle and Francesca Guthrie as *Fiametta* are gaining in popularity.

....Morley's gavotte, "Marquis et Marquise," which has been played frequently by Thomas' orchestra at the Metropolitan, has just been published for piano by Brentano.

....H. R. Humphries, assisted by Misses Beebe and Henne, and Messrs. Young, Graff, Baron, Arnold, Pratt, and W. F. Mills, gave a matinee concert at Steinway Hall, on Thursday.

....It is announced that Mile. De Belocca, Campanini, Rafael Joseffy, Mile. Franco, Mile. Geist, and the New York Philharmonic Club will appear at the first Saalfeld concert in Steinway Hall, on November 8.

....A critic has announced the discovery that Gerster's voice has changed since her last appearance in this country, her lower notes have become fuller, her higher notes weaker, and her middle notes somewhat reedy.

....Marie Roze is filling several concert engagements until her appearance in opera. She sang in Boston October 26, 27 and 28, and will be heard in Providence on November 3 and 4; on November 6 she sings in Albany.

....Neither Annie Louise Cary nor Campanini were well enough to appear in "Faust," at the Academy of Music, on Friday evening. Franco Novara, Mr. Mapleson's new basso, made his New York début as *Mephistopheles* and was successful.

....At the Standard Theatre on Thursday afternoon of last week, Paola-Marie had a farewell benefit, at which Clairville & Gastineau's opera, "Babiole," new to this country, was performed. This opera is a trifle too "Frenchy" to suit American audiences.

....The concert season at Steinway Hall was successfully initiated on Thursday evening of last week, by Marie Schelle, a mezzo-soprano not previously heard in this city, and Franz Rummel the pianist. Miss Schelle produced a good effect. The concert was a success.

....Mme. Anna Granger-Dow, soprano; Florence Rice-Knox, contralto; Teresa Carreno, pianist; J. Graff, tenor; Franz Remmert, baritone, and Liberati, cornetist, will appear in concert at Chickering Hall, on December 8, for the benefit of the Union Boat Club.

....The last performances of Maurice Grau's French Opera Company were given at the Standard Theatre, on Monday, Tuesday, and Wednesday evenings. On Thursday, the company sailed for Havana. The Wednesday evening performance was the Offenbach memorial concert.

....It is *on dit* that a number of Boston gentlemen are making arrangements to co-operate with Blanche Roosevelt in the production of Longfellow's "Mask of Pandora," and to the end that it shall be most fitly presented they propose to secure the Boston Music Hall or some other suitable place.

....A new symphony called "Aventure," by Carl Grammann, a young German composer, which has hitherto been performed a few times only in Berlin, was given by Thomas, at the Metropolitan on Thursday evening, October 21. It occupies a sort of middle place between classical and popular music.

....The New York Philharmonic Club begins its third season of chamber music concerts at Chickering Hall on Tuesday, November 9, Richard Hoffman and S. B. Mills assisting. The club is composed of Richard Arnold, violin; Eugene Weiner, flute; Julius Gantzberg, violin; Charles

Werner, violoncello; Emil Gramm, viola; Emanuel Manoly, double bass.

....The first public rehearsal and concert of the New York Philharmonic Society will take place on November 12 and 13 at the Academy of Music. The programme is as follows: Soloists, Rafael Joseffy, piano; Max Schwarz, viola. Symphony Eroica, op. 55, L. Van Beethoven; concerto for piano, A. Henselt; introduction, third act, "Die Meistersinger," R. Wagner; Harold symphony, Hector Berlioz.

....The Strakosch-Hess Opera Company will begin its season with "Aida" at the Globe Theatre, Boston, on Monday, November 8. Marie Roze left New York on Monday to join the company. On November 15 she will appear as *Margherita* in "Meisofele." Wm. Carleton, the principal baritone of the company, arrived in New York from England on Saturday. He will make his reappearance as *Amonasro* in "Aida."

....Hermine Lorentz, who has sung in opera in several of the principal German cities, made her American début on Saturday night in a concert at Standard Hall. She possesses a cultivated soprano voice, sympathetic in quality and even in register. She was warmly greeted by many friends and admirers and made a pleasant impression. The assisting artists were Constantin Sternberg, the Russian pianist; Franz Remmert, Richard Arnold and Christian Fritz.

....Charles Pratt and James W. Morrissey, agents of the Emma Abbott opera troupe, left New Orleans suddenly, on the morning of October 23, to avoid arrest on the suit of Evans, former manager of the Galveston Opera House, charging the breaking of a contract of last year. The suit was instituted in Galveston, and transferred to the District Court here to reach the defendants. Papers were not served on Mr. Wetherell and Miss Abbott in Galveston because the contracts of last year were made in the names of Pratt and Morrissey as managers.

....Season tickets for the Symphony Society concerts in Steinway Hall are selling well. The first public rehearsal concerts of the society take place on November 4 and 6. The programme contains Beethoven's overture "Egmont," Brahms' First Symphony (C minor), Liszt's Symphonic Poem, "Mazeppa," and two vocal selections by Mr. Henschel, the renowned baritone, viz.: Scene from Handel's "Alexander's Feast," and an aria from Weber's "Euryanthe." The Brahms Symphony, it will be remembered, was first played in New York three years ago under Dr. Damrosch's direction, and was subsequently performed by the Philharmonic Society, with Theodore Thomas, and on both occasions it was received with favor. The Symphony Society's management have arranged for the production of "La Damnation de Faust," with the following solo artists: *Margherita*, Mile. Valleria; *Mephistopheles*, George Henschel; *Faust*, Frederick Harvey, and *Brander*, F. G. Bourne.

Chorus Singing.

IF it be difficult for the performer upon an instrument, or a solo singer, to render all those shades of difference in volume of tone which lie between the extremes of *pianissimo* and *fortissimo* with perfect evenness and accurate correspondence of result to intention, how much more so is it for a body of five or six hundred singers, since it requires that each one should have perfect command of his voice, an identical conception of the quality of expression needed to give effect to the words sung, and that, collectively, they should be inspired with one will and one impulse! The perfect chorus, like the air around us, has mastery over the extremes of delicacy and power. "Did'st thou feel," says Diogenes to Plato, in one of Landor's "imaginary conversations," the gentle air that passed us! That air, so gentle, so imperceptible to thee, is more powerful than all the creatures that live and breathe by it." To sing softly as the Zephyr blows; to "shake the dome" with the full resonance of united strength; to ask in hushed astonishment, "Is this He? is this He who, in Jerusalem?" and to make the heavens ring with the "Hallelujah Chorus," so that the exact volume of sound intended by the composer will be given to each composition—this is only possible to a body of singers each one of whom has a perfect command of his voice and a perfect comprehension of how it should be used. The more closely the singers watch the conductor and lose themselves in him, the nearer approach will they make to unity of style and feeling. They must yield to the pressure of a player's fingers, and thus embody the conception of the work which he has formed in his mind. When, then, you sing in the chorus, pay the closest attention to your leader and be plastic in his hands. Cultivate a sense of individual responsibility, ever keeping in mind that your work will mar or enhance the general effect; and endeavor to give the full meaning and expression to words and music, for it is certain that, unless you interpret them with feeling and intelligence, you will produce no effect upon your hearers. When your audience is before you, sing as if you thought that it depended upon you personally to rouse its enthusiasm, knowing that—

"There is in souls a sympathy with sounds,
And as the mind is pitched the ear is pleased
With melting air, or martial, brisk, or grave—
Some secret chord in unison with what we hear
Is touched within us, and the heart responds."

—Dwight's Journal of Music.

SOCK AND BUSKIN.

....The Boston Museum is harvesting "Wild Oats."

....The Boston Gaiety is filled with the magic of Hermann.

...."Mrs. Walthrop's Boarders," an old Boston favorite, is to be revived.

....Mr. and Mrs. McKee Rankin will sail for New York on the 14th of December.

....At the Boston Globe Theatre Robson and Crane are playing "Sharps and Flats."

...."Hasenbad," a burlesque, is throwing an Oriental glamour over the Boston Athenæum.

...."Voyagers in Southern Seas" was presented at the Boston Theatre on Tuesday night.

....The Salisbury Troubadours are expected to arrive in New York about the 1st of November.

....Kate Claxton, in "The Snowflower," is drawing crowded audiences at the Bijou Opera House.

....John T. Hinds produced "The Shaughraun" at the National Theatre, Philadelphia, on Monday evening.

...."One Hundred Wives" began its second week Monday evening at the Arch Street Theatre, Philadelphia.

....The first of the Vale series of entertainments at Masonic Hall, was given on Monday evening, by Helen Potter.

....Sol Smith Russell appeared at the Chestnut Street Theatre, Philadelphia, on Monday night, in "Edgewood Folks."

...."Dorothy, or the Pretty Puritaness of Plymouth," is the title of a new extravaganza, now in course of preparation, by J. Cheever Goodwin.

....A telegram from Chicago states that Mary Anderson's performance of *Ion* on Saturday night in that city drew one of the largest audiences ever assembled in McVicker's Theatre.

....John McCullough, the tragedian, will open at the Drury Lane Theatre, London, on the 1st of May, in "Virginius." His engagement is for three months, and his support will be taken from the London theatres.

...."The Four Seasons," by C. L. Graves, which has been recently played at the Walnut Street Theatre in Philadelphia, and many Western cities, was produced at the Windsor on Monday evening. In the cast are Georgie Parker, and Messrs. Rowe, Radcliffe and Carroll.

....The London *Echo* says: "Currency is given to a rumor that Mme. Modjeska is not a Pole, but an Irishwoman, whose parents lived for some time in Poland. Their name, it is said, was Magee. If the rumor be correct, Ireland will, doubtless, be glad to claim so gifted a daughter."

....The players in the "Upper Crust," produced at the Standard Theatre on Thursday night, are as follows: Annie Graham, Mrs. Samuel Pierce, Pearl Eytinge, Mowbray, Northcott, Mrs. Chas. Poole, J. R. Gresner, Wm. Scallan, Raymond Holmes, Chas. Loredon and W. A. Lavell. "Upper Crust" is by Belot, author of "Article 47."

....Clara Morris appeared at the Park Theatre on Tuesday night as *Alix* in "The Countess of Somerville," supported by Mark Pendleton as *Henri de Kerdran*; A. D. Billings as *Marquis de Cesaranne*; J. G. Saville as *Duc de Mirandol*; Edwin Varrey as *Count de Somerville*; J. W. Bankson as *Joseph*, valet to the Marquis; George Warren as *Valentin*, servant to Cesaranne; Emily (Jordan) Chamberlain as *Marquise de Cesaranne*; Mrs. J. J. Prior as *Madame Valory*; Josephine Baker as *Lucienne*; Eva Garrick as *Claudine*, waiting maid to Marquise.

....Miss Griswold, the American soprano who recently carried off the first prize at the Paris Conservatoire, has, according to the London *Figaro*, accepted an engagement for the Paris Opéra, and thus a dispute which seemed likely was arranged. The director of the Paris Opéra has the right to select any of the first prize winners at the Conservatoire, and to engage them for one, two, or three years, at a salary which is little more than nominal. The artist on her part makes this sacrifice partly to consolidate her fame, partly as a sort of return for the free instruction she obtained at the Conservatoire. Miss Griswold, being an American subject, was still bound to the rules, although, as she was not likely to permanently reside in France, it did not much signify whether she observed them or not. Happily, however, Miss Griswold has taken the sensible course to conform to the rule, and to accept an engagement at the Paris Opera House. She will thereby gain stage experience, and if she is really so phenomenal an artist as her friends claim she is she will suffer little by being a member of an establishment whose faults are minimized and whose virtues are largely magnified by the French press.

....A new *sarsuela* has just been represented with good success at the Comedy Theatre, Madrid. It is called "Musica Classica;" the libretto, seasoned with good comical wit, is the work of Signor Estremera, and the lively, graceful and elegant music is by Maestro Chapi. Two other new *sarsuelas* pleased very much at the Risa Theatre, Madrid: "La guitarra del valle," and "Un toro de muerte," music by William Alvarez.

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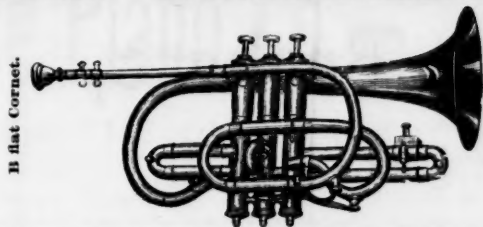
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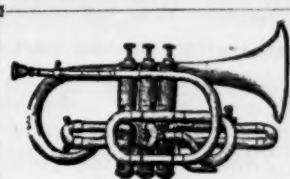
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